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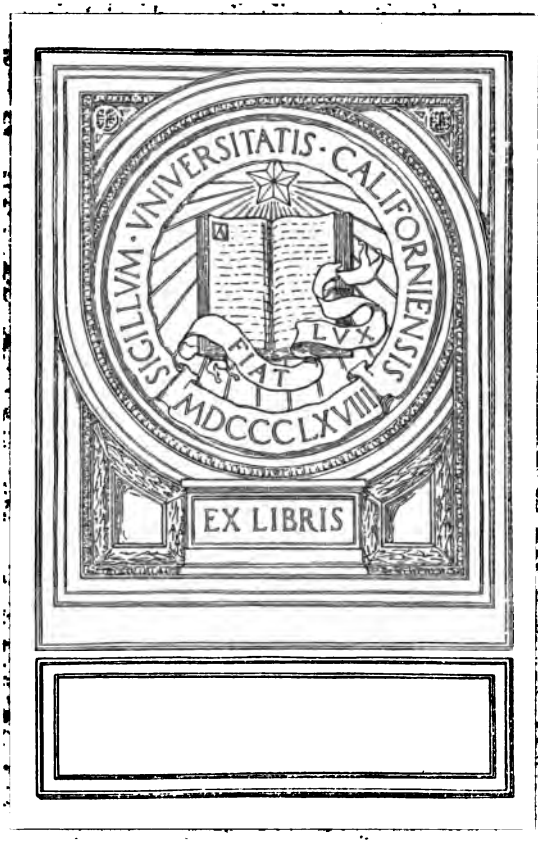
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The Fifth Exhibition
of the Carteret Book Club of Newark

CATALOGUE

AN EXHIBITION OF THE EVOLUTION OF THE ART OF THE BOOK, AND IN PRAISE OF PRINTING

HELD AT THE FREE PUBLIC LIBRARY OF THE CITY OF NEWARK, NEW JERSEY, FROM MONDAY, APRIL THE TWELFTH TO SATURDAY, MAY THE FIRST, NINETEEN HUNDRED AND TWENTY

UNIV. OF CALIFORNIA

NEWARK, NEW JERSEY
1920

1920

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EXHIBITION IN PRAISE OF PRINTING

UNIV. OF CALIFORNIA

PREFACE

Printing is the Art which has a more decisive influence on the lives of intelligent persons than any other. Printing is labor-saving writing. Civilization began with the invention of writing. Writing was invented in various pre-historic periods by various races of mankind. Wherever the invention of writing gave employment to many persons, whose work it was to record the facts of history and the sciençes and philosophy and poetry, that civilization was one of progress. Persons so employed, many hundreds of centuries before our era, were the predecessors of the printers of our time.

Printing is, therefore, a modern labor-saving development of a very ancient art and craft. Appropriately, therefore, this exhibition opens with examples of impressing or incising words in clay by means of an engraved stamp or an engraving tool. One of these examples was made by the predecessors of the printers of Newark in B. C. 4200.

The pre-eminent influence of Printing to everyone of us is set forth at the end of this catalogue under the heading, "Influence of the Printing Art." In fact, this exhibition has been prepared chiefly for the purpose of visually acquainting the people of Newark and its vicinity with the impressive and interesting facts set forth in that article.

The exhibits, except when otherwise stated in this catalogue, have been loaned to the Carteret Book Club of Newark by Robert Wickham Nelson, Esq., of Westfield, New Jersey, president of the American Type Founders Company, whose principal offices are in Jersey City. The exhibits are a part of the Typographic Library and Museum of the American Type Founders

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Company in Jersey City, the most extensive collection of its kind in existence.

The Carteret Book Club also acknowledges its indebtedness to John Cotton Dana, Esq., and his able and enthusiastic staff, of the Free Public Library of Newark, for invaluable oversight and assistance. The exhibits are arranged in a masterly way, bringing out all their beauty.

The busts, statuettes and portraits are of printers who have distinguished themselves. Those shown here are a small part of similar art objects done at various periods in honor of printers and printing.

For printers specially there are items grouped as a part in the catalogue, but scattered throughout the room, which are of curious and sentimental interest to them.

The chief educational feature of this exhibition is that part showing the Evolution of the Art of the Book. It commences with Case No. 1. On each case a summary of contents is placed. By studying the cases consecutively a panoramic view may be had of the methods employed in the making of books and records from the earliest times to this very year. Time devoted to these cases, with a very little patience, will enable visitors to take away with them a comprehensive outline of the history from age to age of the wonderful and beautiful art of writing and its latest and greatest development, which we call Printing.

The members of the Committee on Exhibitions are Messrs. Chester R. Hoag, Wilbur Macey Stone and Henry Lewis Bullen. The catalogue was prepared by Mr. Bullen.

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THE CATALOGUE

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VII. The Influence of Printing, a brief essay specially requested to be read ..... page 37

I.—HAND PRESSES

Wooden Hand Press, built in Holland in 1742.

First used in Middelburg, Holland, by Anthony de Winter, whose son sold it in 1780 to Johannes Abrahams of Middelburg. This press remained in possession of the Abrahams family until 1912, when it was sold to the American Type Founders Company, together with the bill of sale of the press when it was sold in 1780. To print a full form two impressions were required. Note that the platen is half the size of the bed.

All typographic printing was done on presses of this construction from 1450 to 1803, when the first all-iron press, the Stanhope, was introduced. On presses such as this books of unexcelled beauty were produced, proving that the art in printing depends upon the man and not upon the machine.

Washington Hand Press, made in New York by R. Hoe & Co.

The principle of this press, the powerful toggle lever, was first applied to printing presses in 1819 in Hartford, Conn., by John I. Wells. Previous to this invention impressions were obtained more slowly and less powerfully by torsion screws, as in the wooden hand press. This invention was the first in the printing field that in a short time gave America the leadership in inventions relating to printing, which we have retained.

II.—BUSTS AND STATUETTES

Bust of B. Franklin, by John Boyle, 1911.

This is made from the model used by Boyle in designing the Franklin monuments in Philadelphia and Passy, France.

Statuette of Laurens Janszoon Coster.

To Coster is now given the honor of having printed books (probably from engraved types and engraved blocks) earlier than those printed by Gutenberg, who used cast types and a press, and was the actual inventor of typography as now practised.

Bust of Theodore Low De Vinne, printer, of New York, by Chester Beach, 1910.

Entering New York City as an apprentice, De Vinne advanced himself

steadily, but not rapidly, until he received world-wide recognition as the most advanced master printer of his period, which preceded the time of William Morris. He wrote several authoritative books relating to art and history of printing. In business he was much more than ordinarily successful.

Statuette: The Youthful Franklin, by R. Tait McKenzie, 1914.

Young Franklin is here seen (a runaway apprentice, age 17) crossing New Jersey on foot in 1723 from Perth Amboy to Burlington, on his way not only to Philadelphia but to fame and fortune. Perhaps it is not too much to say that if Franklin had been apprenticed to any other occupation than that of printing he would have lived in obscurity. He found his university in the printing office and in the art to which he applied himself intellectually, while not neglecting its mechanical side.

III.—SMALL COLLECTION OF RECENT FINE COMMERCIAL PRINTING

On the wall at north end of hall.

Printing of Smaller Works of the following eminent living American printers:

Thomas M. Cleland, New York.
Everett R. Currier, Chicago.
De Vinne Press, New York.
W. A. Dwiggins, Boston.
Frederic Goudy, New York.
Edwin Grabhorn, San Francisco.
Wm. A. Kittridge (Franklin Printing Company, Philadelphia, established by B. Franklin, 1728.
Hal Marchbanks, New York.
John Henry Nash, San Francisco.
Bartlett & Orr, New York.
Bruce Rogers, Cambridge, Mass.
W. E. Rudge, New York.
Axel Edward Sahlin, East Aurora, New York.
Taylor & Taylor, San Francisco.

These examples are representative of the works of an increasing group of American masters in the typographic art. Lack of space, and no other reason, has excluded examples of the works of other notable printers of the group which is making American printing pre-eminent.

IV.—EVOLUTION OF ART OF THE BOOK

Case No. 1

THE EARLIEST SURVIVING FORM OF BOOKS

A. Babylonian Impressed and Incised Writings on Clay.

1. The earliest printing: inscription engraved on a block and imprinted in a clay brick. B. C. 4200.
2. A tabulated record of accounts. B. C. 3750.
3. A legal document, on which a notary public has imprinted his engraved seal. B. C. 2350.

4 and 5. Receipts for the delivery of property. B. C. 2250.

The earliest records of civilizations are found incised on clay tablets of varied shapes in that country now called Mesopotamia. Here in

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turn in the course of ages the Akkadians, Sumerians, Assyrians, Medes and Persians dominated. Here the first alphabet was invented, as shown in our exhibits. For important records clay tablets were used, but for ordinary books these races, or some of them, used palm leaves and (later) papyrus. The records on these last two substances, being fragile, have disappeared, while the records on clay preserve to us a history which antedates by several centuries the nation founded by Abraham.

B. Books on Palm Leaves: probably a much Earlier Form of the Book than the Writings on Clay, though none now surviving have the same antiquity, owing to the fragility of the palm leaves.

6. Palm Leaf Book, with Carved Wood Covers, bought in Calcutta for fifty cents; of recent manufacture.
7. Buddhistic Scriptures: seventeen volumes of the Tripitaka, in original teakwood box (the top removed): *circa* 1750. Protecting cloth of Hindu manufacture.

Case No. 2

THE ERA OF THE BOOKS ON PAPYRUS

The entire extensive literatures of pagan Egypt, Greece and Roman were issued and circulated on papyrus, parchment not coming into use until the approach of the Christian era.

8. A Papyrus Plant from the Botanical Gardens, Cairo; a small plant.
9. Writing on Papyrus (loaned by the Metropolitan Museum of Art).
10. Reproduction of the Egyptian Book of the Dead (literally, The Going Forth from the Day), taken from the Turin and Louvre papyrii, the oldest complete books in existence, with translation by Charles S. H. Davis, New York, 1894.

The Papyrus was the base of the Egyptian, Grecian and Roman civilizations, which we have inherited through printing. Parchment and vellum did not come into use until long after the Greco-Roman civilization had reached its highest achievements.

Case No. 3

FIRST PRACTICABLE METHOD OF PRINTING

Block printing, invented in China, and first made practicable by China's prior invention of paper, was in use in China and adjacent countries for more than a thousand years before paper was first brought into Europe.

11. Block for printing two pages of Japanese book.

12. Japanese Print, showing printers at work on a four-color picture.
13. Engraving the Wood Block.
14. Complete Japanese Print Works of the Olden Time; not yet wholly discarded.
15. Laying the Paper on the Block, after inking with brushes.
16. Rubbing the Impression with the Baren.
17. Barens, used for taking the impression.
18. Collection of Gravers, Chisels and Brushes used in Japanese block printing.
19. Wood Block for printing Four Pages of Japanese Juvenile Book.

Case No. 4

BLOCK PRINTING, INVENTED IN CHINA AND BROUGHT TO PERFECTION IN JAPAN

20. First and Last Color Blocks of a 12-color Japanese Print. The subject: Three Women Engraving Wood Blocks.
    a. The Key Block.
    b. The Tint Block.
    c. The Completed Print.
21. Chinese Block Book of XVIII Century. Subject: Text Book of Writing.
22. Japanese Book of 1605; first Japanese book printed with movable characters; impression taken by rubbing.
23. First Japanese Newspaper, 1865; printed from engraved wood blocks.

Case No. 5

THE FIRST PRINTING IN EUROPE: BLOCK PRINTING

The first printing in Europe was from engraved wood blocks, from which the impression was taken by rubbing, in the manner practised by the Chinese for at least a thousand years earlier. This method of printing came into use in Europe in the first quarter of the fifteenth century and continued for several years after typography was invented. The European block books

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were used to teach illiterate, poor persons by means of pictures. The lettering was usually in Latin, a language unknown to the average artisan or farmer of the period and put in the book for the use of the teachers.

24. Biblia Pauperum: Reproduction from an edition issued about the time typography was invented. This Bible and *Ars Moriendi* were the "best sellers" of the brief European block-book period.

25. Two pages (facsimile) of *Ars Moriendi* (The Art of Knowing How to Die), the best existing example of European block printing, of Rhenish origin; *circa* 1438.

26. Reproduction of a Chinese wood engraving, found in a book printed in 1331.

    Note the superiority of both subject and drawing to the European art shown in this case. The all-protecting hand saving the mortal hurled into the abyss.

27. Earliest extant European Wood Engraving, *circa* 1420: St. Christopher carrying the Christ-Child across a River.

    Note again the superiority of the Chinese engraving (item 26).

Case No. 6

FINE BOOKS IN EUROPE BEFORE THE INVENTION OF TYPOGRAPHY

The examples in this case are not of the finest. A better idea of the height to which the arts of illuminating and bookmaking had attained at the time typography was invented may be gained by examining item 103 in the tall case at north end of the room.

In the year typography was invented there were a few thousands of persons engaged in making books in the north of Italy, France and the Netherlands. The earlier printers belonged to the guilds of persons who made books on vellum with pens and brushes. They knew all about the Art of the Book, and because they did know this art, the earliest typographic books were many of them masterly examples of book making. On this phase of printing read Blade's "Life of William Caxton."

28. Book made with Pens and Brushes on Vellum: Missale Romanum cum Calendario; early XV Century.

    From the collection of J. Ackerman Coles, Esq., recently presented to the Newark Museum Association.

29. Book made with Pens and Brushes on Vellum:

Phemium in Postillas Hyemales; author, Jordoni de Quadralenborg; early XV Century.

From the collection of J. Ackerman Coles, Esq., recently presented to the Newark Museum Association.

The curious knots of vellum projecting from front edges indicate beginnings of chapters.

30. Book-Making in the Middle Ages: Engraving from Copperplate, Frankfurt, 1650.

31. Signature of four pages of Manuscript Book on Vellum; early XV Century, showing fine appreciation of proportion and margins.

32. Rubricated Page of Manuscript Book on Vellum, *circa* 1450; a model recommended to XX Century printers.

Case No. 7

TYPOGRAPHY INVENTED IN THE FIFTEENTH CENTURY

In the beginning those who adopted the typographic art used it to evade the labor of lettering the text with pens. The illuminators were employed to put in the initials, illustrations and decorative details.

33. The First Typographic Book: The Gutenberg Bible (facsimile), Mainz, *circa* 1450; published in two volumes; printed by men thoroughly versed in the art of the manuscript books; rubricated and illuminated by hand; the text set with cast metal types.

34. "Liber de Laudibus ac Festis Gloriosae Virginis Matris Marie," printed in 1468 in Cologne by Petrus Damasceni; text in types, decorations by a hand illuminator.

35. The Coberger Latin Bible, Nuremberg, 1480; combination of type printing with hand illumination.

The colors are somewhat impaired by immersion in water; otherwise a good characteristic fine book of its period. The broken binding shows the method of sewing on leather thongs, which were interlaced in the wooden sides of the cover.

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36. Early Effort of a Printer to Supplant the Illuminators: Page (facsimile) of the Missale Moguntinum, printed by Michael Wenssler, Basle, 1486.

The decorations are printed in black from engraved wood blocks; the colors are painted in.

Case No. 8

PROGRESS OF TYPOGRAPHY IN THE FIFTEENTH CENTURY

37. Book printed by Peter Schoeffer, the second printer: Clement V., Constitutiones, Mainz, 1476; has the first printer mark in the colophon.

38. First Book printed in Roman Types: Aelius Donatus, Commentarius in Terentium, Venice, 1469, printed by Wendelin de Spire.

Blank spaces were provided for writing in Greek words, the types for which had not then been made. Prior to 1469 books had been printed in Gothic types.

39. The First Great Roman Type Design: Eusebius, Praeparatio Evangelica, Venice, 1470, printed by Nicolas Jenson, with his unexcelled Roman characters.

The finest twentieth century types are based upon or copied from this great letter design: Centaur, Cloister Old Style and Kennerley. This was Jenson's first book.

40. Jenson's last Book: Boniface VIII, Decretals, Book VI., printed in Venice in 1479 by Nicolas Jenson, in the beautiful Gothic letters, first used in 1475.

Jenson is the acknowledged master in type design. This book, though impaired by reduction of the front margins, is a masterpiece of makeup, no two pages alike.

Case No. 9

TYPOGRAPHY FIRST EMANCIPATED FROM THE ILLUMINATORS BY RATDOLT

41. The Second Book with Engraved Borders and Initials: Appianus, Historia Romana, printed in Venice in 1477 by Erhard Ratdolt.

Ratdolt's borders and initials, of which we have here typical examples are still in use. They have rarely been surpassed.

42. Earliest known Specimen of Printing Types (reproduction); a broadside.

This specimen was issued by Ratdolt in 1486. All his types are beautiful.

43. Example of Ratdolt's Appreciation of Fine Proportion in Margins: Hyginus, Poeticon Astronomicon, printed in Venice in 1482 by Erhard Ratdolt.

44. Ratdolt's Gothic Types: Mataratius, printed in Venice in 1478 by Erhard Ratdolt.

This book is misdated 1468. A beautiful page.

45. Stamped Vellum Binding enclosing an uncut copy of St. Augustine, Civitate Dei, printed in 1475 in Venice by Nicolas Jenson in his first Gothic types.

A marvelous example of the bookbinding art.

46. Book of Hours on Vellum: Officium B. M. Virginis, printed in 1503 in Paris by Thielman Kerver.

Note the fineness of the engraving and the clearness of the impression. A fine piece of art and craft work.

Case No. 10

GENESIS OF THE MODERN BOOK

The greatest printer of them all was Aldus Pius Manutius of Venice (1450-1515). His great aim was to popularize the long-hidden classical literatures of Greece and Rome. To this end, in 1503, he invented small italic types, with which he produced pocket editions of most of the pagan authors. He thus cultivated a new world of readers, to whom the larger books in vogue before this reform were inaccessible. These small and well-printed books had the greatest effect in bringing about the new birth of learning—the beginning of modern civilization. The work of Aldus was carried on with equal ardor by his son and grandson. Besides these small books, two of which are shown in this case, Aldus and his son, Paul, printed larger works of superior typographic merit.

49. Sallust, De Conjuratione Catilinae, printed in the first Italic types in Venice in 1509 by Aldus; his printer mark on title page.

50. Lactantius, Divinae Institutiones, printed in 1515 by Aldus in Venice.

This was the last book printed by Aldus.

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55. Book by Paul Manutius, son of Aldus: Theodorius, Episcopus, Canticum Canticorum, printed in 1563 in Rome by Paul Manutius.

Paul, son and successor of Aldus, carried on printing establishments in both Venice and Rome.

SUPREMACY IN THE ART OF THE BOOK SHIFTS FROM ITALY TO FRANCE

51. Dionis Nicaei, Rerum Romanarum, printed in 1561 in Paris by Robert Estienne (Stephani), with Greek types cut by Claude Garamond (the celebrated "silver' 'types), and initials and bands designed and engraved by Geofroy Tory.

Here we have the combined work of three great masters of typography.

52. Valerius Maximus, Factorum ac Dictorum Memorabiliam, printed in 1544 in Paris by Robert Estienne.

53. Dion Cassius, printed in 1544 in Paris by Robert Estienne.

54. Tory's Greek Initials (1526) reproduced in 1909 by Bruce Rogers. See original initial in item 51.

Robert Estienne (1503-1509) and his son, Henry Estienne (1528-1598), of Paris and Geneva, were worthy successors of Aldus Manutius. Robert Estienne was the greatest Latin scholar of his time, compiling, among other great works, his *Thesaurus Linguae Latinae*. Henry Estienne was the greatest Grecian scholar of his time, issuing his *Thesaurus Linguae Graecae* in 1574. These books weer for nearly two centuries the chief source of the Latin and Greek lexicons.

The Estienne dynasty of printers, begun by Henry Estienne in 1501, continued with great distinction until 1674.

The Estienne editions are all superior and many of them very beautiful.

Case No. 11

SEVENTEENTH CENTURY PRINTING IN FRANCE, HOLLAND AND ENGLAND

56. Traitte de la Peinture de Leonard de Vinci: Paris: printed by Jacques Langlois, 1651.

Note the use of copperplate engravings for headpiece and initials, involving two printings of each sheet. The book is profusely illustrated.

57. Corpus Juris Civilis. Amsterdam: printed by Ludovic and Daniel Elzevir, 1653.

This is the largest book printed by the famous Elzevir family, who printed for a century and a half. They designed and made these famous "Elzevir" types, in a copy of which this catalogue is printed.

Here we have a masterpiece of plain composition.

58. First History of Printing in any language: Histoire de l'Imprimerie et de la Librairie, by La Caille, a master printer of Paris, 1689.

59. The First Text Book of Printing: Mechanick Exercises, or the Doctrine of Handy-Works applied to the Art of Printing by Joseph Moxon, printer and typefounder. London: printed by the author, 1693.

For an account of Moxon and his text books see item 243. For its time this was a perfect text book. It contains the rules of the printers' guild and customs of the chapel, and is very interesting.

Case No. 12

REVIVAL OF GOOD PRINTING IN THE EIGHTEENTH CENTURY

In the first half of the eighteenth century the art of printing everywhere was in decadence. In the latter half of the century there was a temporary revival in the works of Baskerville, Bodoni and Bulmer; the latter two carrying over to the beginning of the nineteenth century.

60. D. Junii Juvenalis et Auli Persii Flacci Satyrae, printed in 1761 in Birmingham by John Baskerville.

61. Oratio Dominica in C. V. Languages, printed in 1806 in Parma by Giambattista Bodoni.

62. Poems of Goldsmith and Parnell, printed in 1795 in London by William Bulmer, with wood cuts by Thomas Bewick.

Case No. 13

SOME NOTABLE BOOKS

63. First Book printed by Benjamin Franklin as a master printer: The History of the Rise, Increase

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and Progress of the Christian People called the Quakers, printed in 1728 in Philadelphia by Samuel Keimer and B. Franklin.

64. Book on which B. Franklin first tried his 'prentice hand as a printer: A Sermon by Thomas Prince. Boston: printed by James Franklin, 1718.

65. Book of which the Types were composed by B. Franklin, journeyman printer: The Religion of Nature Delineated, printed in 1725 in London by S. Palmer.

66. Earliest Example of American Fine Printing: The Columbiad, a Poem, by Joel Barlow; printed in 1806 in Philadelphia by Fry and Kammerer.

67. Book which brought about the Revival of Caslon Types after a desuetude of half a century: Diary of Lady Willoughby, printed in 1844 in London by The Chiswick Press.

68. First Specimen Book of William Caslon, printed in 1764 in London.

Prior to 1764 Caslon issued broadside specimens, commencing in 1734.

Case No. 14

William Morris revived the Art of the Book in the latter part of the nineteenth century. He had a numerous band of disciples, in America as well as in England. Fine printing in America commenced with the introduction of Morris' types in 1895.

69. A Morris Book: The Water of the Wondrous Isles, of which William Morris was author and printer, using types and initials and decorations of his own design. Morris had three type faces. This is his Chaucer Types.

70. A Morris Book: Laudes Beatae Mariae Virginis. Set in William Morris' Troy Type, with initials and decorations of his own design.

71. A Morris Book: The Golden Legend of Master William Caxton. Set in William Morris' Golden Types, with initials and decorations of his own design.

72. A Doves Press Book: Areopagitica, printed by Richard Cobden-Sanderson and Emery Walker, London, 1907.

73. An Ashendene Press Book, printed by St. John and Cicely Hornby, Chelsea, 1904.

Case No. 15

WORKS OF AN AMERICAN MASTER OF TYPOGRAPHY: BRUCE ROGERS

74. A Bruce Rogers Book: The History of Oliver and Arthur. Printed in Cambridge, Massachusetts, in 1903.

75. A Bruce Rogers Book: Life of Dante. Printed in Cambridge, Massachusetts, in 1904.

76. A Bruce Rogers Book: The Centaur. Printed in Montague, Massachusetts, in 1915.

77. A Bruce Rogers Book: Theocritus. Printed in Cambridge, Massachusetts, in 1906.

78. A Bruce Rogers Book: The Constitution of the United States. Printed in Cambridge, Massachusetts, in 1911.

Case No. 16

AMERICAN FINE PRINTING

79. A Bruce Rogers Book: Earl Percy's Dinner Talk. Printed in Cambridge, Massachusetts, in 1907.

80. A Bruce Rogers Book: Essays of Michael, Lord of Montaigne. Printed in Cambridge, Massachusetts in 1903.

81. A Bruce Rogers Book: Instructions Concerning Erecting of a Library. Printed in Cambridge, Massachusetts, in 1903.

82. A Bruce Rogers Book: Sions Sonets, sung by Solomon the King. Printed in Cambridge, Massachusetts, 1905.

83. America's Latest Fine Book: Art and the Great War. Printed by W. E. Rudge in New York in 1919; types designed by Fred W. Goudy.

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Case No. 17

PUBLICATIONS OF THE CARTERET BOOK CLUB OF NEWARK

84. The Newark Book: text by Walter Pritchard Eaton; wood engravings by Rudolph Ruzicka. Printed by D. B. Updike, the Merrymount Press, Boston, 1918.
85. Charles Dickens: an Appreciation by Charles Dudley Warner. Printed by the Marion Press, Jamaica, Long Island.
86. Modern Fine Printing in England and Mr. Bruce Rogers, by Alfred W. Pollard. Printed by Carl Purington Rollins, at the Dyke Mill, Montague, Massachusetts, 1916.

Case No. 18

PUBLICATIONS OF THE CARTERET BOOK CLUB OF NEWARK

87. Criticism: An Essay, by Walt Whitman. Printed by the Marion Press, Jamaica, Long Island, 1913.
88. Rubaiyat of Omar Khayyam. Printed by the Baker Printing Company, Newark, New Jersey, 1915.
89. Letters of Hawthorne; 2 vols. Printed by the Marion Press, Jamaica, Long Island, 1910.
90. Letters of Bulwer-Lytton to Macready, with introduction by Brander Matthews. Printed by D. B. Updike, the Merrymount Press, Boston, 1911.
91. Circulars, Cards, etc.

Case No. 19

Miniature and Juvenile Books from the Collection of Wilbur M. Stone, Esq.

(1) Animal A. B. C. Glasgow: David Bryce & Son, n.d.; 1⅛x¾ in., in case.

(2) Witty, Humorous and Merry Thoughts. Glasgow: David Bryce & Son, n.d.; 1⅛x¾ in., in case.

(3) Holy Bible. Glasgow: David Bryce & Son; London: Henry Frowde, Oxford, University Press Warehouse, Amen Corner; 1⅝x1¼ in., the smallest Bible known.

(4) Rubaiyat of Omar Khayyam. Glasgow: David Bryce & Son, n.d.; 2x1¼ in,

(5) Poems, Chiefly in the Scottish Dialect, by Robert Burns. Kilmarnock: printed by John Wilson, MDCCLXXXVI; 1⅛x¾ in., in case.

(6) Buch der Lieder von Heinrich Heine. Leipzig, 1907: Schmidt & Gunther; 1⅞x1¼ in.

(7) New Testament. Glasgow: David Bryce & Son, n. d.; ⅛x⅛ in.

(8) Miniature History of England. London: Goode Bros., Clerkenwell Green, n.d.; 1¾x1⅛ in.; bought for a penny from a London peddler.

(9) Story of the Grimalkin Family. By Aunt Laura. Buffalo: Breed, Butler & Co., 1863; 1¾x1¼ in.

(10) The Dolls' Surprise Party. By Aunt Laura. Buffalo: Breed, Butler & Co., 1863; 1¾x1¼ in.

(11) Fanny's Pic-Nic. By Aunt Fanny. Buffalo: Breed, Butler & Co., 1866; 1⅛x1 in.

(12) Fanny's Birth-Day. By Aunt Fanny. Buffalo: Breed, Butler & Co., 1866; 1⅛x1 in.

(13) La Divina Commedia, di Dante Alighieri. Firenze: G. Barbera, Editore, 1898; 470 pp.; 2¾x1¾ in.

(14) A Short History of the Bible and New Testament, with 48 Neat Engravings, designed by Alfred Mills. London: Harvey & Darton, 1825; 2½x2¼ in.

(15) Quintus Horatius Flaccus. Londini: Guliemus Pickering, 57 Chancery Lane, MDCCCXXIV; 3¼x1¾ in.; an example of the famous Pickering "Diamond Classics."

(16) Pictures of English History, in Miniature, designed by Alfred Mills, with descriptions. Vol. II. London: Harvey & Darton, 1824; 2½x2¼ in.

(17) Simple Stories, A Very Easy Reading-Book, with coloured Pictures. London: Harvey & Darton, 1840.

(18) The Nursery Present; or, Alphabet of Pictures. Published by Harvey & Darton, Gracechurch Street, London, n.d.

(19) New Stories for Little Boys; Original and Selected. By Miss Colman. New York: published by Samuel Raynor, No. 76 Bowery, 1852; printed by Samuel Wood, New York, which firm is still in existence. See item 20.

(20) My Father. A Poem for Children. New York: published by Samuel Wood & Sons, No. 261 Pearl Street, and Samuel S. Wood & Co., No. 212 Market Street, Baltimore.

(21) The History of the Holy Jesus, etc. Worcester (Massachusetts): printed by Isaiah Thomas, and sold at his Book Store. MDCCLXXXVI.

(22) The Wonderful Life and Adventures of Robinson Crusoe. Albany: printed by E. & E. Hosford, 1818.

(23) The Echo: A Story About William and Dick. Boston; published by S. Colman, 3 Cornhill, n.d.; note the quaint costumes.

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Private Press Books, the Brothers of the Book, from the Collection of Wilbur M. Stone, Esq.

(24) One hundred Quatrains from the Rubaiyat of Omar Khayyam, a Rendering into English Verse by Elizabeth Alden Curtis. Gouverneur, New York. Brothers of the Book, MDCCCXCIX; printed by the Marion Press, Jamaica, Long Island.

(25) Peter and the Fairies, by Arthur Henry. Chicago: Brothers of the Book, 1913; printed by The Lakeside Press, Chicago.

(26) The Squire's Receipes, being a Reprint of an Odd Little Volume as done by Kendall Banning. Chicago: Brothers of the Book, 1912; printed by The Lakeside Press, Chicago.

(27) Some Children's Book-plates, an Essay in Little, by Wilbur Macey Stone. Gouverneur, New York. Brothers of the Book, MDCCCI; printed by the Heintzemann Press, Boston.

(28) Pirates, or the Cruise of the Black Revenge. A melodrama in thirteen acts; plot by Kendall Banning; scenes carved on wood by Gustave Baumann. Chicago: Brothers of the Book, MDCCCCXVI; printed by The Faithorn Company, Chicago.

IN UPRIGHT WALL CASES

101. Grammar of Ornament, by Owen Jones, illustrated by examples from various styles of ornament, with one hundred folio plates drawn on stone by F. Bedford and printed in colours by Day & Son. London, 1857.

Each plate of this great work contains a number of examples of decorative art in colors. This copy was bound by Seton and MacKenzie of Edinburgh, Scotland, and was awarded the gold medal in the International Exhibition in London in 1862.

102. Polychromatic Ornament: One hundred plates in Gold, Silver and Colours, comprising upward of two thousand specimens of the various styles of Ancient, Oriental and Medieval Art and including the Renaissance and the Seventeenth and Eighteenth Centuries; the subjects selected and arranged in historical order and in a form suitable for practical use by A. Racinet, with explanatory text and a general introduction, translated from the original French. London, 1873.

This is an English issue of the original French edition. The French issue was from the celebrated printing house of Firmin Didot, Freres, Fils et Cie, Paris (see items 104 and 107). The color plates for both French and English editions were made by the celebrated house of Lemercier (see item 208).

103. Histoire de L'Imprimerie en France au XVe et

XVIe Siecle, par A. Claudin, laureat de l'institut, Paris: Imprimerie Nationale, 1904.

Three volumes of this noble history of printing in France have been issued by the French government from its historical national printing house (established in 1639). This work is the finest piece of book printing in this exhibition. The types with which it is printed were made from punches and matrices designed and made by Garamond (see item 148) and Grandjean. The paper is handmade and the work was printed two pages to a form in perfect register with a deckle all around.

104. Paleographie Universelle: Collection de Fac-Simile d'Ecrituses de Tous les Peuples et de Tous les Temps . . . par M. Silvestre . . . et accompagnes d'explications historiques et descriptives par MM. Champollion—Figeac et Aime Champollion Fils, Paris: typographie de Firmin Didot Freres, Imprimeurs de l'Institut de France, 1837-1841.

This is a history of books in all times among all peoples before the invention of printing, illustrated in a magnificent manner. The authors were the greatest authorities on paleography in their times, one of them having found the long-lost keys to the Egyptian hieroglyphics. The printers and publishers were the famous House of the Didots. Beginning in 1698, this house continues in Paris to this day. At all times this family has held a leadership in printing. At the time this book was issued the firm made its own paper and its own types. The Foudrinier paper-making machine was invented in their paper mills—the first machine to make paper, now in world-wide use. Firmin Didot revised the Fournier point system of type bodies, a system in use in France since 1742; it is now known as the Didot System. Several of the Didots from generation to generation wrote about printing. Some of these works are highly authoritative. (See item 107.)

105. The Sermon on the Mount, illuminated by W. and G. A. Audsley, architects, Liverpool; illustrated by Charles Rolt; chromolithographed by W. R. Tymms. London: Day & Son, 1861.

G. A. Audsley is now a resident of New Jersey, carrying on his architectural work and a history of the pipe organ at the age of 82 in Bloomfield. This work loaned by B. Audsley, Esq., son of G. A. Audsley.

106. Dramatic Works of Shakespeare, revised by George Stevens. London: printed by W. Bulmer & Co., Shakespeare Printing Office, 1802.

William Bulmer was the best printer in all Europe for a brief period of fifteen years, commencing 1795. See item 62. Supplied with ample capital by Boydell (see item 251), he achieved his first

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fame by printing this noble edition of Shakespeare of which this is Vol. 7. His beautiful types were made specially for his use under his own direction.

107. Publius Virgilius Maro: Bucolica, Georgica et Aeneis. Paris: in aedibus Palatinis, et cudebam Petrus Didot, natu major, 1798.

Printed and published by Pierre Didot, with types and paper made by himself. See item 104 for a further account of the House of Didot.

108. Illuminated Books of the Middle Ages: an account of the development and progress of the Art of Illumination as a distinct branch of Pictorial Ornamentation, from the IVth to the XVIIth Centuries, by Henry Noel Humphreys, illustrated by a series of examples of the size of the originals, selected from the most beautiful MSS. of the various periods, executed on stone and printed in colours by Owen Jones. London, 1849.

From the collection presented to the Newark Library Association by J. Ackerman Coles, Esq.

109. The Holy Bible, containing the Old Testament and the New: newly translated out of the original Tongues and with the former translations diligently compared and revised by His Majesty's special command: appointed to be read in churches. Oxford: printed by John Baskett, printer to the King's most excellent Majesty for Great Britain, and to the University, 1717.

Printed in the celebrated Dr. Fell types, now the oldest in use in England. The building pictured on the title page is the famous Clarendon Printing House in which this book was printed. See item 161. This book from the collection presented to the Newark Library Association by J. Ackerman Coles, Esq.

110. Illuminated Books of the Middle Ages. (For particulars see item 108.) Loaned by the Free Public Library of Newark, New Jersey.

111. India, Ancient and Modern: a series of illustrations of the Country and People of India and adjacent territories, executed in chromolithography from drawings by William Simpson, with

descriptive literature by John William Kaye. London: Day & Son, Ltd., 1867.

From the collection presented to the Newark Museum Association by J. Ackerman Coles, Esq.

112. Poems on Several Occasions (by Matthew Prior). London: printed for Jacob Tonson and John Barber, 1718.

From the collection presented to the Newark Museum Association by J. Ackerman Coles, Esq.

This work was printed by John Barber, at the time when he was Lord Mayor of London. See his portrait, item 230.

V.—PORTRAITS AND OTHER PRINTS

121. The Evolution of the Book, by John W. Alexander: six reproductions of lunettes in the Congressional Library, Washington.

Oral Tradition.	Picture Writing.
The Cairn.	The Manuscript Book.
The Hieroglyphs.	The Printing Art.

122. Jean Guittemberg, mort en 1468; copperplate by Guillard; J. Robert, *del.*

123. Statue of Gutenberg at Mentz, erected August 14, 1837; a wood cut.

124. Maguncia (Mainz): The earliest engraved picture of the city in which typography was invented; a wood cut on a page of the Nuremberg Chronicle, printed by Coberger, 1493.

125. Laurentius Costerus, Harlemensis, typogr. invent.; copperplate engraving by C. Koning; J. V. Campen, *del.*

126. Gutenberg's First Proof; a wood cut by J. Bann, Cincinnati, from a German lithograph.

127. Das Gutenberg's Monument in Mainz; steel engraving by Joh. Poppel, Darmstadt; L. Lange, *del.*

128. Jean Guttemberg; copperplate engraving, by De Larmessin, on a page of a book containing biographies of printers, issued by the Academie des Sciences et des Artes de France.

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129. Guttenberg's monument at Mayence; a steelplate engraving by A. Cruse; W. Tombleson, *del.*

130. Aldus Manutius in his Printing House in Venice, exhibiting specimens of bookbinding to Jean Grolier, *circa* 1499; etching by Leopold Flameng from the painting by Francois Flameng, now in the hall of The Grolier Club, New York.

See description under the picture.

131. Broadside printed by Bruce Rogers: the Declaration of Independence; printed in Cambridge, Massachusetts, in 1906, in Montaigne capitals.

132. Johann Fust; a lithograph drawn by Baisch, printed by E. Schumann.

Fust was Gutenberg's partner, advancing the funds required to develop the invention.

133. Theodorus Cornhertius ad vivum depictus et aeri incisus ab H. Goltzio; circa 1591.

Dierick (Dirk, Theodore) Coornhert was an eminent printer of Holland, born 1522, died 1590. He was also eminent as an author and translator, and in the preface to his translation of "Officia Ciceronis," printed in Haarlem in 1561, he was the first to advance the claim of Coster to priority in the invention of typography. Coornhert also excelled as an engraver, poet and musician, and held various political offices. See description printed under the picture.

134. Laurentius Joh. Fil. (Laurens Janszoon Coster), Scabinus Typographiae, Harlemensis, Inventor; copperplate engraving by J. Houbraken; A. Schowman, *del.*

135. Laurentius Costerus (Laurent Jean surnomme Le Coustre); copperplate engraving by De Larmenssin; J. V. Campen, *del.;* on a page of a book containing biographies of printers, issued by the Academie des Sciences et des Artes de France.

136. Christophorus Plantinus, Labore et Constantia (Christopher Plantin and his mark); woodcut by Edw. Pellens, 1911.

Plantin established his printing house in Antwerp in 1555. He soon became the most notable printer of his time in the Netherlands. His printing house was maintained and his fame kept untarnished by his descendants without intermission until 1873, when the printing house was sold to the city of Antwerp to be maintained as a museum (Plantin Musee) of matters relating to printing. It is now the most interesting memorial in that great city.

137. Aldus Pius Manutius, Romanus; a copperplate engraving from a book containing one hundred and fifty similar portraits of great printers, published in 1726 by Frederic Roth-Scholtz, printer, Nuremberg.

138. Aldo Manuzio; copperplate engraving by Moses Haughton from the original painting by Giovan Bellino.

Aldus Pius Manutius, the greatest of printers, was the greatest single force in the Renaissance (or rebirth of learning), by which modern civilization was began.

139. Joanes Frobenius, Typograph., Bas. (John Froben, printer, Basle), n.d.

Froben was one of the learned printers of the early XVI century and principal publisher of the works of Erasmus, who was at times employed as editor by Froben. He also employed the celebrated artist, Holbein, as designer and engraver.

140. Caxton Shewing the First Specimens of his Printing to King Edward the Fourth; mezzotint engraving by Frederick Bromley, after the painting by D. Maclise, R.A.

141. Paulus Manutius (Paul Manuce); copperplate engraving by De Larmessin, on a page of a book containing biographies of printers issued by the Academie des Sciences et des Artes de France.

142. Johannes Frobenius, typographorum omnium aevi sui princeps, den Basillae, 1527; copperplate engraving by B. Hubner, 1793, after portrait painted from life by Holbein.

See catalogue, item 139.

143. William Caxton Examining the First Proof Sheet from his Printing Press in Westminster Abbey, A. D. 1471; mezzotint engraving by F. Bacon from the painting by E. H. Wehnert.

144. Robertus Stephanus (Robert Estienne); copperplate engraving on a page of an early book of biographies of printers.

145. Robert Estienne; lithograph by Chretien.

Robert Estienne, an apprentice of his father (Henry), was not only the best printer of his time (1522-1559) in France, but was

also the leading Latin scholar. The Estienne family were printers from 1502 to 1639.

146. Frame containing Portraits of Celebrated Printers:

Johannes Zurenus, Haarlem, at age of 71; copperplate engraving.
Wynken de Worde, first assistant and successor of William Caxton.
Aldo Manuzio. See catalogue, item 138.
Franciscus Raphelengius, son-in-law and partner of Plantin. See catalogue, item 136.
John Day (London, 1546-1584), printer of Fox's Book of Martyrs.
Bonifacius Amerbachius, one of the early and learned printers of Basle.
Sigismundus Feyrabendius, of Frankfurt-a-Main, of which city he was burgomaster.
Jean Froben. See catalogue, item 139.

147. Joannes Lascaris, a Greek, who came to Italy and assisted the early printers in designing Greek types and printing the first books in Greek.

148. Claude Garamond, the first to make types for sale as a business separate from printing.

Garamond was the best type designer of his day (1540-1561). Before Garamond's time printers made their own types.

149. Francois Muguet, premier Imprimeur du Roy et du Clerge de France; copperplate engraving by S. Thomassin, 1770; Simon Dequoy, *del.*

150. Petrus Emery, Biblio-Typographorum Parisiensium; copperplate engraving by I. Moyreau, 1729.

151. Christophorus Plantinus; copperplate engraving by E. de Boulonois.

152. Bonifac. Amerbach ic. Basl; copperplate engraving.

See catalogue, item 146.

153. Petrus Scriverius, learned proofreader and editor; mezzotint by J. Houbraken; C. de Visscher, *del.*

154. Jo. Antonius Rubens, Alexandrinus; anno 1533.

155. Joannes Baptista Coignard, Regis et Academiae Gallicae Architypographus; copperplate engraving by Cl. Duflos, *circa* 1689.

156. Baltasar Moretus, son-in-law and partner of Plantin; copperplate engraving.

See catalogue, item 136.

157. William Leybourn: two portraits; copperplate

engravings, one by R. White; one at the age of 27, the other at the age of 64, in the year 1690.

Leybourn, in addition to being a busy printer, was a notable mathematician. His "Cursus Mathematicus" was used in the higher schools, and his "Trader's Sure Guide," a ready reckoner, had a wide sale.

158. Building now occupied by the Oxford University Press, erected in 1713; copperplate engraving by Henry Le Kens, 1832; F. MacKenzie, *del.*

The Oxford Bibles are printed in this building. See also catalogue, items 161 and 176.

159. Joannes Sturmius (of Strasbourg).

160. Christianus Egenolphus, primus typographus Francofurtus ad Moenum and Conrad Benner (his nephew), two early printers of Frankfurt; on one copperplate engraving.

161. Two Views of the Second Building of the Oxford University Press, known as the Clarendon Printing House, erected in 1713.

At the top, a front view; below, a side view. The building is still in use. See catalogue, items 158 and 176.

162. Georg Endter der Alter Buchhandler, at age of 45, in 1606; copperplate engraving by Cor. Nicos. Schurtz.

(No. 163. See Part VI.)

164. Johannes Ogilvius (John Ogilvy), distinguished printer in London in XVII Century.

165. Kaiser Joseph II in his youth, at the printing press, with the leading master printers of Vienna; woodcut by Exter, 1853; Leander Russ, *del.*

166. Alexandre Boudan. Imprimeur du Roy pour les Taille Douces, mort le 19th Avril, 1671; mezzotint by Isaac Sarabut; Claudius Le Feure, *del.*

He was a famous copperplate engraver and printer.

167. Thomas Bewick, regenerator of the Art of Wood Engraving.

See description printed under the portrait.

(No. 168. See Part VI.)

169. David Bruce, Jr., of New Brunswick, New Jersey, inventor of the typecasting machine.

The typecasting machine was successfully introduced in 1838, rapidly superseding, here and in Europe, the hand mould with which all types had to be cast from 1450 to 1838.

(Nos. 170, 171, 172. See Part VI.)

173. Richard March Hoe, of New York, inventor in 1847 of the first fast newspaper press, the type revolving press.

This press, prior to 1865, was used by newspapers of large circulation in all parts of the world. The types for all the pages of a newspaper were assembled in turtles around a large cylinder, varying in size with the requirements of the paper. Papers like the New York Tribune had presses with ten feeders, printing ten complete copies (on one side only) at each revolution of the cylinder. This press made R. Hoe & Co. famous and wealthy.

(No. 174. See Part VI.)

175. Darius Wells, of Paterson, New Jersey, inventor of the Routing Machine, first made for him by John Royle, of Paterson, whose sons continue the manufacture.

Darius Wells was a master printer in New York, when he decided to enter upon the manufacture of wood type. In that industry he was a pioneer, and to expedite the cutting, he invented the routing machine, also giving it a name theretofore unknown in mechanics. In time it became indispensable to process engravers.

176. First Building occupied by the Oxford University Press: The Sheldonian Theatre; two views, front and rear; erected in 1669, the gift of Bishop Sheldon.

See catalogue, items 158 and 161.

177. George P. Gordon, of Rahway, New Jersey, inventor in 1856 of the Gordon Platen Press, which he made in Rahway.

The manufacture of this press is now carried on by his successors in Cleveland, Ohio.

178. Jacques Vincent, Imprimeur-Libraire, Syndic en 1744, mort le 7th Mai, 1760, age de 88 ans; copperplate engraving by N. B. de Poilly.

Was master (syndic) of the Printers' Guild of Paris for many years.

179. John W. Wilcox, of Boston, who in 1841 invented Electrotyping.

The electrotyping plant founded by Wilcox is still in operation in Boston.

180. William Bullock, who in 1863 invented the first successful web newspaper perfecting press on the

principle now in use on all newspapers of large circulation.

Bullock was killed in 1867 while erecting one of his presses in the printing house of the Philadelphia Public Ledger.

181. Frederic Leonard, Bruxellensis, Regio Serenissimi Delphini et Cleri Gallicani Architypographus, aetatis 67, in the year 1689; copperplate engraving by Gerardus Edelinck; Hyacinth Rigaud, *del.*

Leonard was an apprentice of Plantin in Antwerp. In course of time he set up business for himself with great success in Paris.

182. Frederic Eugene Ives, inventor of the Cross-line Screen, the present Method of Making Halftones and the Three-Color Process.

Mr. Ives is still living. He is in business in Philadelphia, developing a new method of color photography, an advance on his beautiful Kromskop color pictures.

183. Baxter Process Color Printing, invented in 1829 by George Baxter, a printer and engraver, and son of John Baxter of Lewes in England, inventor of the printers' composition roller. Subject: The Parting Look.

This is the largest picture made by Baxter. The work was produced from wood blocks on a press similar to the Washington hand press. The process was in extensive use down to 1860, when it was superseded by chromo-lithography. See also item No. 184.

184. Group of Examples of the Baxter Process of Color Printing, with description of the process in the frame.

See also item No. 183.

185. Giambattista Bodoni (1714-1813), the greatest of modern Italian printers and typefounders; rotogravure from the oil painting preserved in the Municipal Library in Turin, attributed to the artist, Giuseppe Lucatelli.

One of Bodoni's type designs, revived in America in 1910, called Bodoni, is now one of the more popular type designs in use, unexcelled for dignity and clearness.

186. The Pitt Press of the University of Cambridge, England; copperplate drawn and engraved by B. Challis, for the Cambridge University Almanac, 1834.

187. Robert Estienne; copperplate engraving, hand colored, by Lectore; Jacquand, *del.*

See catalogue, item No. 145.

188. Pierre Guillaume Simon, Imprimeur du Parliament, born April 10, 1722.

Simon was received into the printers' guild of Paris in 1735. He succeeded to his father's business of printing in 1741.

189. Fredericus Leonard, B., Regis et Serenissima Delphini Architypographus, aged 69, in 1693; copperplate engraving by Verneulau; Rigaud, *del.*

See catalogue, item No. 181.

190. Friedrich Koenig, inventor in 1812 in London of the first Cylinder Printing Press, with Andreas Friedrich Bauer, his assistant and partner.

The frame also contains: Picture of Koenig's birthplace in Eisleben, Germany; his tombstone in the factory grounds at Oberzell, Bavaria; his monument in Eisleben; and the printing press factory of Koenig & Bauer, still operated by their descendants in Oberzell. The original factory, still in use, is an abandoned monastery. Modern additions are also shown.

191. Linn Boyd Benton, of Plainfield, New Jersey, the inventor in 1885 of the Benton punch and matrix cutting machines, now in general use in America and Europe.

Mr. Benton is now the head of the general manufacturing department of the American Type Founders Company in Jersey City, of which company he is a director.

These machines proved to be of extraordinary importance. Mergenthaler in 1887 had succeeded in producing a machine which assembled matrices from which to cast lines of words. This is the linotype machine. No adequate provision was made for making the matrices. Mergenthaler relied upon hand punch cutting, but when the Linotype machine was made practicable it was found that there were not enough hand punch cutters in the world to furnish the matrices required. For this reason the promoters of the linotype machine were facing failure, when they heard of the machine invented by Benton, which turned failure into success. Linotype and monotype matrices are made from punches cut on Benton's machine or some adaptation of his marvelous invention. Typefounders' types are largely made from matrices cut on Benton's matrix cutting machine. Undoubtedly these machines are the most original and perfect among all inventions which have forwarded the printer's occupation.

192. John Nichols, Esq., F. S. A.; mezzotint engraved by A. Gordon from an original drawing by H. Edridge.

John Nichols entered the printing field as an apprentice to William Bowyer II, whose portrait may be seen at No. 205. He advanced through all grades to the management of the business, one of the largest in London. Bowyer bequeathed the business to Nichols upon his death in 1777, and at the present time it is continued in Westminster by his great-great-grandsons. John Nichols became the most influential printer in England. He owned and edited the *Gentleman's Magazine* and wrote a life of William Bowyer. His "Literary Anecdotes of the Eighteenth Century" is a standard work of reference for students of history, and has embodied in it a detailed history of printing during the XVIII Century. Nichols was an honor to his occupation.

193. Ottmar Mergenthaler (1854-1899); inventor of the Linotype Machine.

(No. 194. See Part VI.)

196. Henry Barth (1823-1907), inventor of the Automatic Type Casting Machine.

This machine is entirely automatic, and produces types of all sizes. On average sizes its product is five or six times greater than that of the steam casting machine, which it has displaced, while the product is superior.

197. Visit of a Group of Collectors to the Library of a fellow Collector; a photogravure.

198. P. Prault; copperplate engraving by Laurence Carrs, 1755; N. Cochin, *del.*

199. De la Fond, founder of the first modern newspaper in Holland, *La Gazette Ordinaire d'Amsterdam,* December 5. 1667: In Effigiem Domini De la Fond, Galli; copperplate engraving by P. Lombart; H. Gascard, *del.*

200. Caricature Portrait of A. Foulis, the Celebrated Printer at Glasgow; copperplate engraving from drawing by E. Topham, published by M. Darby, London, 1775.

The Foulis Brothers of Glasgow, learned printers, are the most celebrated among Scottish printers. They rivaled Baskerville.

(Nos. 201, 202, 203, 204. See Part VI.)

205. Gulielmus Bowyer, Architectus Verborum, aetat 78.

William Bowyer (1669-1777), conducting one of the larger printing establishments in London, was also distinguished as a scholar. He has been called the last of the "learned printers." He wrote several scholarly books, including a history of printing. In his will he left munificent benefactions to the working printers of London, which they still enjoy. His business he left to John Nichols, who

had entered his employ as an apprentice. Nichols conducted the business successfully and became more famous than his benefactor. Nichols' descendants are now operating the business on a large scale in Westminster. See portrait of Nichols, item 192.

Bowyer advanced the funds with which William Caslon I. established his now famous type foundry.

In the picture Bowyer is described as an architect of words. This every compositor is: he assembles and displays words, using types as a bricklayer uses bricks and mortar. The compositor is doing literary work. If he is ill-acquainted with words his work is necessarily inferior. It is an occupation for men above the average in scholarship.

206. Talbot Baines Reed, a distinguished English Type Founder, author of "The History of Old English Letter Foundries," an authoritative and highly interesting book.

207. Joann, Bapt. Coignard, Regis et Academiae Gallicae Typographus.

Jean Baptist Coignard was one of a distinguished family of printers in Paris. This picture was issued in his honor by A. E. Le Mercier and Elizabeth Le Boudet, of his family.

208. Pierre Augustin Le Mercier, Imprimeur ordinaire de la Ville (de Paris). Ancien Syndic de su Communaute, mort les 9 Janvier, 1734, age de 68 ans.

The family Le Mercier has been distinguished as printers for more than two centuries. The subject of this portrait was master (syndic) of the guild of printers of Paris. Items 103 and 104 in this exhibition were printed by his descendants. They are master works in color printing.

209. Portrait of William Leybourn, distinguished English printer, at the age of 30; copperplate engraving by R. Gaywood.

Leybourn was born in 1626. For other portraits at various ages see items 157 and 210.

210. Portrait of William Leybourn; copperplate engraving by R. White.

See also items 157 and 209.

211. Portrait of Sigismund Feyrabend, master printer and burgomaster of Frankfurt; copperplate engraving by J. Sadeler, 1587.

Feyerabend printed a series of small illustrated books which are now highly valued by collectors.

(Nos. 212, 213. See Part VI.)

214. Franklin at the Court of France, 1776, receiving

the homage of genius and the recognition of his country's advent among the nations; copperplate engraving by W. O. Geller from a painting by Baron Jolly, Brussels; colored by hand.

215. Sebastian Cramoisy, a distinguished printer of Paris, who died at the age of 83 in 1669; copperplate engraving from portrait by Rousseler, 1642.

216. Johannes Enschede, Printer and Type Founder, born in Haarlem in 1708; copperplate engraving by C. Van Neerde, 1768.

218. Bayard Taylor, Printer, a distinguished Poet and Prose Writer.

219. William Caslon I, who established his type foundry in 1727; designer of the most popular type design in present use.

(Nos. 220, 221, 222. See Part VI.)

223. Benjamin Franklin's Printing House in Philadelphia. Color print by Brown and Bigelow, St. Paul, Minnesota, after oil painting by J. L. G. Ferris.

224. Peter Force. A lithograph from life by Chs. Fenderick, with autograph signature of Force, Washington, 1848.

Peter Force, born in 1790 near Paterson, New Jersey, was at the age of twenty-one president of the New York Typographical Society, a notable association of journeymen printers, many of whose members achieved fame. One became chief justice of Pennsylvania; several became Congressmen. Mark Twain and Horace Greeley and Theodore L. De Vinne were members. The society had a library of more than 5,000 books, which these men were wont to use (see items 171 and 172). In 1816 Peter Force went to Washington to be foreman of a new printing house of which he ultimately became proprietor. He was at one time mayor of the city, and in that capacity welcomed the members of the first convention of the International Typographical Union. His greater fame rests upon his study and collection of Americana. He was the first to appreciate the value and interest attaching to the earlier books, pamphlets, prints and documents relating to the early history of our country. He printed and published several volumes of Annals of American History, which will always be valuable to students of history. At his death his collection of Americana was purchased by the Congress for $26,000. The collection is now one of the great assets of the Congressional Library.

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225. James Fraser, age 67: Copperplate engraving by William Poole, 1807; Deghton, *del.*

Fraser was a master bookbinder, famous in his day.

226. Edward Winslow (printer), Governor of Plymouth Colony.

Winslow was a young journeyman printer in Leyden when he joined the Pilgrims who came over in the *Mayflower*. He soon took a prominent part in the affairs of the colony and succeeded Bradford as Governor, holding that office three times. The leader of the Pilgrims was William (Elder) Brewster, who was a master printer in Leyden when the pilgrimage was planned.

227. Samuel Clemens (Mark Twain), a printer.

228. Joel Chandler Harris (of Brer Rabbit fame), a printer.

229. Philip Freneau, a distinguished writer and poet of the Revolution, who operated a printing establishment in Freehold, New Jersey.

230. John Barber, printer; Lord Mayor of London, master of the Worshipful Company of Stationers (the printers' guild); copperplate engraving. See item 112.

231. John Playford, Printer; copperplate engraving by D. Loggan.

232. Daniel Elzevir, celebrated printer of Amsterdam, born in 1677; a lithograph. See item 57.

233. Desid Erasmus Roterod natus 1467. Den. et sepult. Basiliae, 1536; copperplate engraving by Mechel.

Erasmus, accounted the most progressive scholar of his time, was employed for a few years by Froben of Basle as proofreader and editor. See item 142.

234. Harper Brothers: Fletcher, James, Joseph Wesley and John: group of four copperplate engravings.

All were practical printers. James and John worked in New York as apprentices and journeymen until, in 1816, they opened a printing office of their own. They took Fletcher and Joseph in as apprentices. In time the four brothers became the leading publishers of America, with a great printing establishment.

235. The First Copperplate Engraving of an Art Subject: The Broken Vase, engraved by C. Warren in London in 1832.

The art of steel engraving was invented in 1810 in Newburyport, Massachusetts, by Jacob Perkins (see his portrait, item 240). Steel engraving was first used for bank notes, bonds, etc. In 1832 it was found to be adaptable for art subjects, and it has now taken the place of the copperplate in engraving.

236. First Paper Mill in America: Rittenhouse Paper Mill, near Germantown, Pennsylvania, erected in 1690.

237. Hugh Gaine, printer and bookseller in New York from 1750 to 1807; engraving by F. S. King, 1897, for the Society of Iconophiles of New York.

Gaine brought his printing plant to Newark at the outbreak of the Revolutionary War in 1776, and published his paper in Newark for a short time. He was unusually successful in business. He is buried in Trinity Churchyard, New York.

238. Amos Doolittle, one of the earlier engravers of America; engraving by F. S. King in 1901 for the Society of Iconophiles of New York.

239. Eleven Portraits of Thomas Mackellar, distinguished printer and typefounder of Philadelphia, showing him as he appeared in various years from 1845 to 1893.

Mackellar was head of the type foundry of Mackellar, Smiths and Jordan, which was in its day the largest and best in the world. A strong friend of the working printer, he was the first donor of a large sum in aid of a Printers' Home. He was the author of "The American Printer," in its time the best text book of printing.

240. Two Portraits of Jacob Perkins of Newburyport, Massachusetts, inventor in 1810 of the art of steel engraving. He established a banknote printing house in Philadelphia and afterwards went to London, where he made a great fortune. The house he established in London is still one of the larger producers of banknotes. Born in 1766, he died in 1849. See item 235 and the little history in this frame.

241. First Type Foundry in the American Colonies: Stone Building in rear of the residence of Christopher Sower II (Sauer) in Germantown, Pennsylvania; a woodcut engraving by Snyder.

The date given in the inscription under the picture (1765) is inaccurate. It is now known positively that type was first cast in

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America in 1770, almost simultaneously in Mexico City and Germantown. The Sower family are still in the publishing business, in Philadelphia. Christopher Sauer I began to print in Germantown in 1739.

242. James Rivington, printer and bookseller (in New York), born 1724, died 1802; drawn and engraved by F. S. King in 1901 for the Society of Iconophiles of New York.

Rivington is known as the "Tory printer," having sided against the Colonists in the Revolution. A mob wrecked his premises by way of protest. Rivington street, New York, was named after him.

243. Joseph Moxon, printer and typefounder of London, born in 1627; copperplate engraving by F. H. von Hove.

Moxon wrote in 1693 the first text book of printing and type founding. It is a wonderful book, now quite rare, giving such an exact and carefully illustrated account of the twin arts that one would have no difficulty in establishing a printing house and type foundry exactly as such places were in 1639. It is a model text book. He also wrote an interesting book on type designing, now quite rare.

244. Arnoldus Mylius, early printer of Cologne; copperplate engraving.

245. Jean Petit, a printer of Paris, of exceptional ability; copperplate engraving.

246. Isaiah Thomas, printer of Worcester, Massachusetts, the "Baskerville of America": Five of his portraits, two of his book plates and an autograph letter in a frame.

Thomas, an orphan, was apprenticed to a Boston printer in 1749 at the age of six (6). He absconded in 1767. In 1770 he returned to Boston and in time issued a successful newspaper. When Boston was seized by the British in 1776, Thomas moved one press and 600 pounds of types to the then village of Worcester. In 1805 he retired from active business in favor of his son and young partners, having amassed a great fortune for those times. He employed his leisure in writing his two-volume "History of Printing in America." which every sensible printer has read. He also established the American Antiquarian Society, presenting it with a building, a library of 5,000 books and about $40,000 in all. He employed himself as secretary of the society and collected one of the great libraries of the world, now housed in a magnificent building in Worcester.

247. (In the corridor). Benjamin Franklin; lithograph by S. W. Chandler and Brother, after the oil painting by Greuze, now at the Boston Athenium.

248. William Morris, printer, poet, master craftsman,

regenerator in 1891 of the art of printing; photogravure from a photograph made in 1892.

Morris' work has influenced or is influencing (generally unconsciously) every printer who is putting art effort in his work. See items 69, 70, 71 for examples of his work and of his three type designs.

250. William Strahan, printer of London, closest friend of B. Franklin, founder of the great printing house now known as Eyre & Spottiswoode and Ballantyne.

Born in Edinburgh in 1715, he commenced business in London in a small way in 1739. In 1743 he opened a correspondence with Franklin. Later on he asked Franklin to come to London and become partner with him. Strahan was highly successful. He issued Dr. Samuel Johnson's great English Dictionary and Gibbons' "Decline and Fall of the Roman Empire," besides hundreds of other important books, the while executing large government contracts for printing.

251. John Boydell, engraver; mezzotint engraving by Valentine Green, 1772, from a painting by Josiah Boydell.

Boydell, a wealthy craftsman, was partner with Bulmer in the Shakespeare Press in London. See examples of this press in items 62 and 106.

VI.—EXHIBITS OF SPECIAL INTEREST TO PRINTERS

163. Typographic Memorial to the Memory of William Caxton, Wynken de Worde, Richard Pynson, and their successors, respectfully dedicated to the profession and admirers of the Art.

A series of arches composed of types and brass rules containing upwards of 60,000 movable pieces of metal and more than 150 different patterns of borders and ornaments; London, *circa* 1850.

168. Certificate of Membership in the Franklin Typographical Association of New York, issued to George Bruce in 1801, the year in which it was established.

This was the first printers' union in New York. The three men whose names are signed on this document became wealthy master printers.

170. Certificate of Membership in the Philadelphia Typographical Society, instituted in 1802, now

the oldest printers' association in America; designed and engraved on copper by J. Sartain.

This certificate was issued to Charles S. Brooks in 1840; an impressive document.

171. Poster Programme of a Banquet of the New York Typographical Society, January 17, 1853; printed by George F. Nesbitt & Co., now the oldest printing house in New York, on Pearl Street.

The banquet was in honor of the one hundred and forty-seventh anniversary of B. Franklin, in aid of the funds of the Printers' Free Library, which was in use for many years, with 6,000 books. It was in this library that Theodore L. De Vinne, Mark Twain, Walt Whitman, Peter Force and many other young printers spent their evenings in those studies which afterward made them famous.

171. Poster Programme of a Banquet of the New York Typographical Union, January 17, 1851.

174. The Largest Newspaper ever Printed: The Universal Yankee Nation, quadruple edition, Boston, 1841.

There are eight pages, each type page 48x36 in. These are printed on one sheet of paper, 11 ft. 2 in. long by 4 ft. 6 in. wide. The pages contain matter enough to fill 40 pages of the Newark Evening News. There is on the first page a view of the printing house occupied by The Universal Yankee Nation.

194. Exhibit Showing How Paper is Made.

In a frame are shown Spruce Wood, Spruce Wood Pulped, Ground Wood (dried), Rosin Sizing, Alum Clay, Chips, Sulphite Pulp and Coloring Liquids, and Paper as it comes from the machine. (The paper has returned to the color of the Spruce through exposure to the air). Of the appliances used to combine these materials there are shown the Wire Screen, Felt and Canvas for Drying Rolls.

There are pictures of a papermaking machine: the Foudrinier Part, the Press Part, the Drying Part, and a view of the interior of a paper mill.

195. Colored Views of Roller Making in the plant of Bingham Brothers Company, New York.

Samuel Bingham was the first to engage in roller making as a business in America. That was in 1849. His son, Leander, invented the "Gatling Gun" method of casting rollers, now in general use and illustrated in the framed pictures.

201. Stereotype Matrix, one of a set used to make the plates from which the *New York Tribune* was printed on August 31, 1861, the first issue of a newspaper to be printed from curved plates in America.

No change has been made since 1861 in stereotype mats, though the method of producing them has been much improved. Stereotyping was first used for newspapers in 1856 on the *London Times*. The method there was to cast each column separately. It was an American idea to curve the whole page.

202. Five Views of Papermaking by Hand in the XVII Century.

The beaters are operated by turbine water wheels. Hand-made paper is still made in much the same way.

203. Picture Typography: Flowers in a Frame, produced by the use of map types; remarkably able composition.

204. The Union Printers' Home, Colorado Springs, Colorado. Its bounty unpurchaseable; its charity without price; erected and maintained by the International Typographical Union; color print by the Stafford Engraving Company, Indianapolis.

212. Autograph Letter from David Hall to Benjamin Franklin, his partner, with a Statement of Accounts between them, February 3, 1772.

213. Franklin's Newspaper: *The Pennsylvania Gazette*, No. 1718, November 26, 1761.

220. Broadside Specimen of Types made by B. Franklin in his Type Foundry in Philadelphia.

This is the only known copy. It was issued in 1790, the year of Franklin's death, by his grandson, B. F. Bache. Upon the premature death of Bache the foundry was sold to Binny & Ronaldson. The American Type Founders Company, Jersey City, is the successor, through Bache, of B. Franklin, typefounder.

221. Autograph Letter of B. Franklin, engaging a young printer, David Hall, who afterwards became his partner.

222. Inventory of B. Franklin's Printing House in Philadelphia, taken in 1766 by James Parker, a partner.

James Parker, of Woodbridge, New Jersey, was the first printer in New Jersey. His plant was in Woodbridge, near Perth Amboy. He was also a partner of Franklin's in the third printing office in New York.

Gay Carteret book club.

INFLUENCE OF THE PRINTING ART

If we subtract from any educated person's mental equipment the things derived directly or indirectly from books we leave that person (even the reader hereof) a savage; for everyone of us is born as ignorant as any savage, equipped only with animal instincts. All our mental and spiritual equipment is traceable to the printers' art, which is, in fact, labor-saving writing, recording and preserving and standardizing mankind's fund of knowledge. Had any of us been carried away in infancy by a tribe of savages he would have grown up with the mental equipment of that group of savages.

It may be a startling statement, but it is true that the printing art, directly or indirectly, has rescued each one of us from savagery. We first learn from our parents, but the sources of what they teach are found in books and nowhere else. Not speech or art or music are civilizers, for all savage races have speech, art and music. Civilization commenced with the invention of writing, of which, as we have said, printing is a labor-saving development. Not until after the art of writing was well developed did the literary art arrive, and with it authors. Without books to read Shakespeare would have remained an obscure man. No author's works has been so carefully analyzed as those of Shakespeare. The books from which he obtained not only his facts and plots but the names of most of his characters and many of his thoughts and phrases have become, some of them, famous from that fact. All Shakespeare's knowledge was acquired, chiefly from books. To his acquired knowledge he added an incomparable genius of expression. If Shakespeare is in the final analysis the creature of books why need we advance other instances?

The whole classic literature disappeared between the fifth and thirteenth centuries, and as there was no substitute for it, and as the predecessors of the printers

(the scriveners, who made books with pens instead of types) had little employment, civilization fell. No authors of even fourth rate eminence appeared on the scene. When the book makers of the Greco-Roman civilization were deprived of employment and books became scarce, the trade of authorship ceased also. We cannot have cereal crops without rain, and we cannot have mental crops without printing. Europe became almost totally illiterate, and all for no other reason than that the self-same peoples who had attained an unexcelled degree of civilization by means of books made with pens, before types were invented, were deprived of books. A book famine, and not the inroads of barbarians, undermined the Greco-Roman civilization and plunged Europe into ten centuries of mental darkness.

Modern civilization commenced with the invention of printing and the reintroduction of books in the fifteenth century. When Printing was invented the world was an uncomfortable, insanitary place, and its inhabitants illiterate and living in dense ignorance. Science and invention and the fine arts, which had been halted for a thousand years, had a new birth through the work of the printers.

And in the last hundred years Printing has come to the aid of commerce. The small things printers do, billheads, tickets and the like, are immensely time-saving and labor-saving. Printing is the most economical and effective selling agent. Withdraw the advertisements from the newspapers of Newark and sales in all the stores would fall of tremendously. Stop all printing in the United States for six months and hundreds of thousands of factory workers would be without employment. Printing is premier in the cabinet of King Commerce. There is a mail-order house in Chicago which last year did a business of more than one hundred and fifty million dollars, without employing a single salesman and without show rooms or sales

counters. It relies on its great printing department, which issues catalogues and circulars. Year by year it expands its printing department and just as surely its business expands.

If access to books was denied to the inhabitants of America for fifty years our civilization would retrograde rapidly and in a century's time another era of mental darkness would impend.

Such is the art which in this exhibition we delight to honor.

H. L. B.

Following are the publications of the Carteret Book Club of Newark. Three only of the Club publications are for sale, at the prices stated below. The books are described on page 15 of this catalogue.

The Newark Book: 200 copies printed; $25.00.

Modern Fine Printing in England and Mr. Bruce Rogers, by Alfred W. Pollard: 275 copies were printed; $4.00.

Rubaiyat of Omar Khayyam: 200 copies printed; $3.00.

Letters of Hawthorne, 2 vols. (heretofore unpublished): 100 copies printed.

Letters of Bulwer-Lytton to Macready (heretofore unpublished): 100 copies printed.

Criticism: An Essay, by Walt Whitman (heretofore unpublished): 100 copies printed.

Charles Dickens: An Appreciation, by Charles Dudley Warner (heretofore unpublished): 100 copies printed.

Orders, with remittance, to be sent to the Secretary, John Cotton Dana, Free Public Library, Newark, New Jersey.

MARK OF THE CARTERET BOOK CLUB
OF NEWARK

This was the coat of arms of Sir Philip Carteret, first proprietary Governor of New Jersey. He arrived in 1665 on the site of the city of Elizabeth, which he named Elizabethtown in honor of the wife of his brother, Sir George Carteret, one of the Lords Proprietors.

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